





*“To create one’s own world takes courage.”*

Georgia O’Keeffe

## **Coordinator’s Acknowledgement**

The forty-fourth graduation exhibition of Fine Art students at Fanshawe College marks a year of change in the program with the retirement of Tony McAulay last June. Tony leaves an impressive legacy making this past year both daunting and exciting. I have approached the role of coordinator with deep respect for the accomplishments of past stewardship and with enthusiasm for the future of our program.

This year also marks a full academic year of utilizing the Satellite Project Space, and continues our collaboration with Bealart, Western University, and Museum London in presenting student exhibitions in downtown London. These third year exhibitions are now part of our core curriculum, providing essential educational tools and inspirations for student development.

Today, graduates must step from art school to a complex art world that demands perseverance, instinctive intelligence, creative strategies, and self-confidence, all before luck can even have a chance! During the three years of our program, students quickly progress through foundation studies to independent studio, constructing their art practice and collective community in tandem with their studies. They have developed skills to engage in critical inquiry and exploration, to endure failure and success, to nurture and commit to their passions. As we view the graduation exhibition and artwork, we are presented with an inspiring glimpse of their talents and accomplishments, and a vision of what is yet to come.

In addition to the students, the success of our program is due to the dedication of its faculty and staff. We are fortunate to have such caring and supportive faculty and staff who offer their wealth of expertise to the program. With endless applause, we thank the students for their work and for the pleasure of working with them. As well, deep appreciation to our guest speaker, Patrick Thibert, who shares his meaningful experience and passion to set forth this year’s graduates from the Fanshawe Fine Art Program into a world of their making.

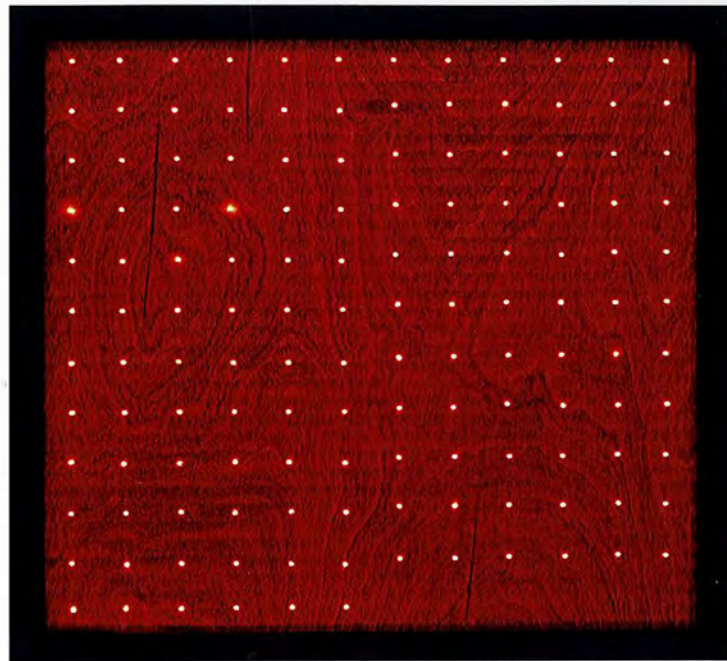
Gary Spearin  
Coordinator/Professor, Fine Art Program





## DYLAN ANDERSON

Sculpture paired with video and audio in an interactive installation format focuses on bringing intangible concepts into physical existence. Forcing the viewer to experience the panic of a phobia, the helplessness of a mental illness, or to acknowledge the staggering statistics of suicide, is the ultimate goal of the work.



Pushed Aside Canadian Soldiers (detail)  
plywood, pine, LED light  
dimensions variable  
2016



Claustrophobia  
video, wood, cellophane  
32cm x 33cm x 46cm  
2016



Claustrophobia  
video stills  
1:14  
2016



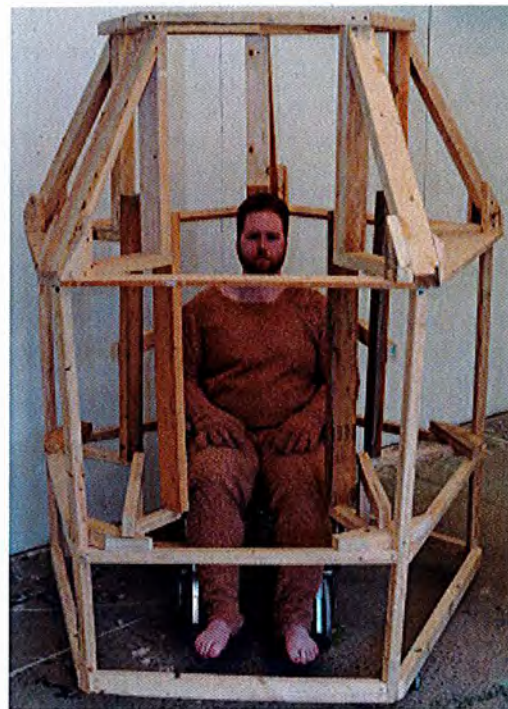


## CAMERON AULD

Large-scale hard-edged geometric figures disguised by brightly coloured faux fur expose fractured family relationships. Abuse of men by women is also referenced through violence and dark humour in a series of interconnected sculptures, performances, videos, and video installations.



Nobodies Home  
video installation  
10:58  
2016



Shelved Substance  
mixed media  
198cm x 152cm x 152cm  
2016



Jason, The Language of Love is My Language of Rage  
video still  
9:00  
2016



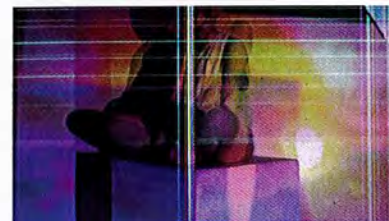
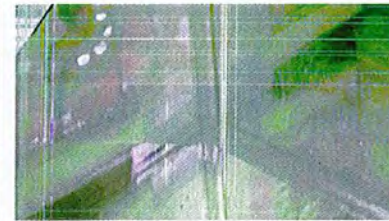


## HOPE BAILEY

Cumulative process-based works involve intuitive performances within constructed environments created from props. The video documentation examines the interplay of images and concepts through layering and aesthetic handling of digital footage. Immersive video installations which include both projections and the props, encourage viewers to decipher the dense visual and sensory experience.



Lullaby of a Concrete Jungle  
video installation  
4:00  
2016



Various Videos  
video stills  
2016



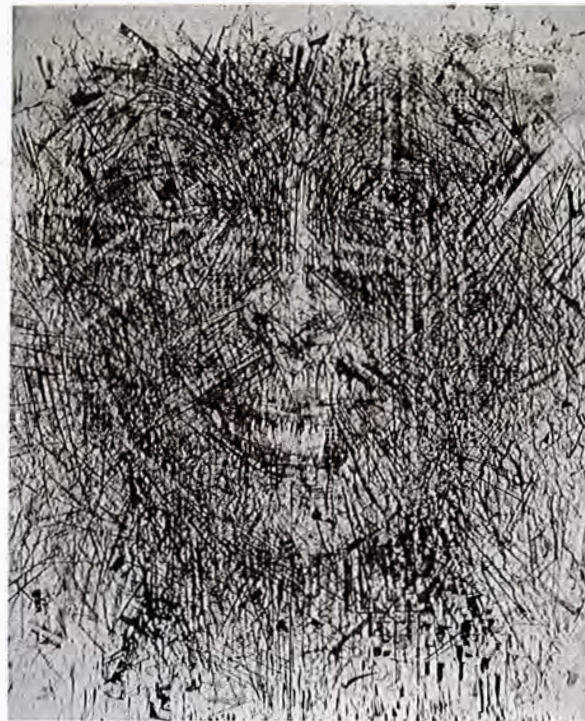


## SEAN BATESON

Experimental mark-making with wood-burning tools on wood and hand-made tools on paper are used to create figure and architecturally inspired images. Imagination, gesture, and spontaneity are vital to the creation of the works which speak through their dynamic marks.



Gloom  
pyrography  
76cm x 50cm  
2016



...To Find You  
acrylic, paper  
276cm x 245cm  
2016



Unfamiliar Self Portrait  
pyrography  
95cm x 50cm  
2016





## ASHLEY BRASIER

Small graphite drawings on paper and wood panels, and large scale acrylic paintings, centre on a study of the human face and hair as markers of identity. Working from found and/or personal photographic sources, braids, hair knots, pony tails, and various other hairstyles are isolated to give them prominence.



Knotted  
graphite, wood  
10cm x 15cm  
2016



Weave No. 1  
graphite, plywood  
50cm x 15cm  
2016



Weave No. 2  
graphite, plywood  
50cm x 15cm  
2016



Weaved  
acrylic, canvas  
182cm x 121cm  
2016







## VANESSA DENT

A collection of automatic, intimate sketchbook drawings and poetic texts that explore personal experiences that have been difficult to cope with and overcome, become the source for larger works. Translated into silkscreen prints, large-scale drawings, and artist books, these private works become public to reveal the negative psychology of the mind.



People Like Me Are Watching You  
silkscreen, paper  
24cm x 19cm  
2016



Acid Aftermath  
silkscreen, paper  
24cm x 19cm  
2016



Book Pages  
silkscreen, Stonehenge  
37cm x 23cm (each page)  
2016





**CHRISTINE  
FINCH**

Abstract paintings explore expressive and indexical markmaking as the foundation for the subject. Personal experiences of landscape provide nascent beginnings to an intuitive, meditative, yet expressive action performed directly to canvas within a studio activity.



Quill  
acrylic, canvas  
76cm x 137cm (each panel)  
2016



Oblivion  
acrylic, ink, canvas  
122cm x 198cm  
2016





## GREGORY GEORGE

Personal struggle is embodied in this sculptural practice. Various materials such as clay, plaster, and insulation foam are manipulated through additive and subtractive processes such as rough hewn carving, the shaping and breaking of clay by hand, and poured plaster. The raw unrefined surfaces are indicative of the process of making.



Decay  
mixed media  
18cm x 11cm x 11cm  
2016



Neck  
clay, masonite  
29cm x 23cm x 12cm  
2015



Abstract Form 1  
clay  
10cm x 8cm x 7cm  
2015



Reclamation 2  
insulation foam, ink  
42cm x 7cm x 11cm  
2016





# **VICTORIA HOLCOMBE**

*Plummet* is a body of work inspired by fear of failure. The shape, form, use, and characteristics of the parachute inform textile-based three-dimensional works and drawings. Constructive and deconstructive processes render a dysfunctional parachute template into altered and repeated forms for floor and wall works.



Untitled (Turn)  
fabric, thread  
130cm x 178cm  
2016



Untitled Contour No. 1  
marker, thread, fabric  
70cm x 57cm  
2016



Untitled Contour No. 3  
marker, fabric  
113cm x 91cm  
2016







## TRISTAN McDONALD

Each work is knitted or crocheted with acrylic yarn in response to systems created from the methodical recording of music. The musical scores dictate colour patterns, tools used to create the objects, and installation choices. Meticulous lists compiling the number of stitches, chains produced, and dimensions of panels are also produced.



Flight  
acrylic yarn, wire  
dimensions variable  
2016



Arrangement of Colours  
acrylic yarn  
dimensions variable  
2015



## AMANDA MELO

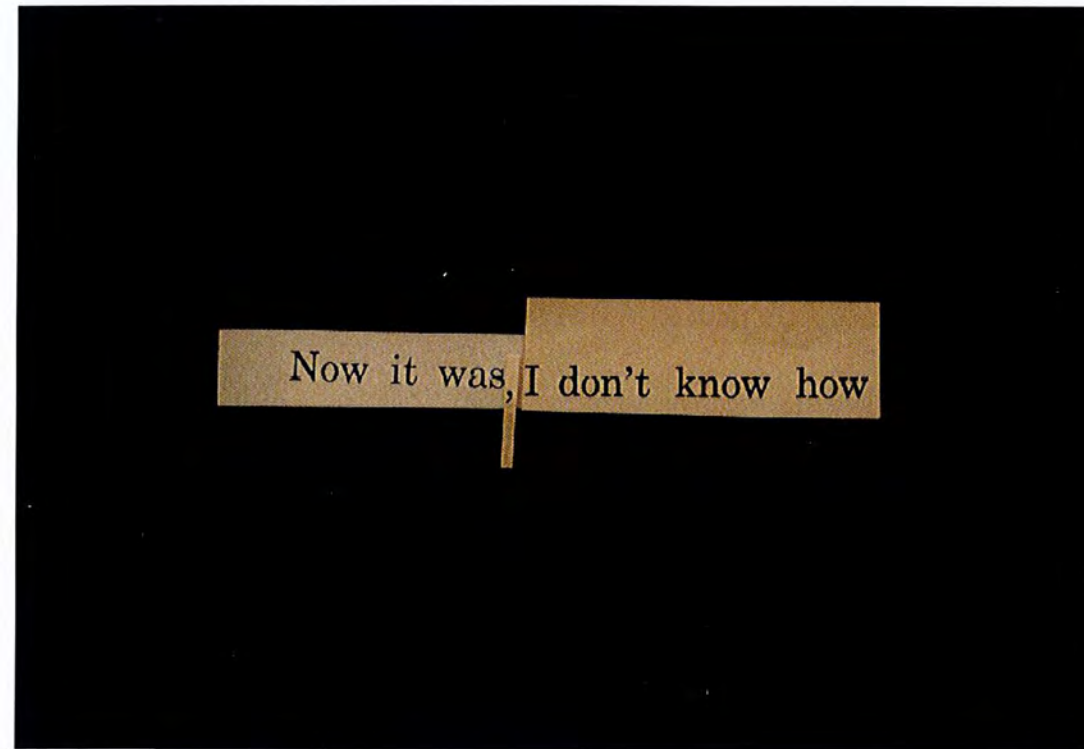
Delicate typewritten texts and images that float on expansive white surfaces encourage curiosity. Assortments of insignificant and often overlooked elements found in everyday life (pine needles, children's books, printed ephemera, cat hair, twigs, avocado pits, acorns) are minutely altered to draw attention to peculiar characteristics such as colour, material and texture.



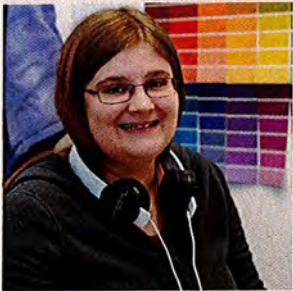
Untitled  
photo projection  
dimensions variable  
2015



Unknown  
photo projection  
dimensions variable  
2016







## KAITLYN MORSE

Folded paper sculptures constructed from digitally produced polygons, as well as mixed media sculptures made from clay, plasticine, plaster and wire, explore the mystique of fantasy monsters and the controversy behind the idea of hybrid organisms. This menagerie of chimeras points to the social and moral issues surrounding them.



Divine Corvine  
paper, acetate  
45cm x 45cm x 15cm  
2016



Corvine  
digital print  
61cm x 46cm  
2016



Broken  
clay, plaster, rubber  
17cm x 30cm x 9cm  
2016

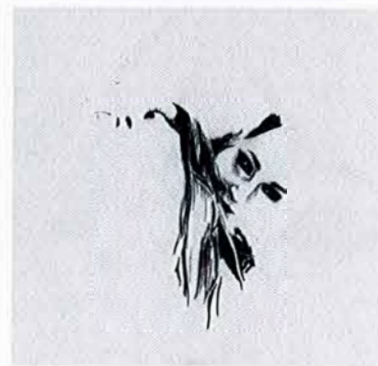
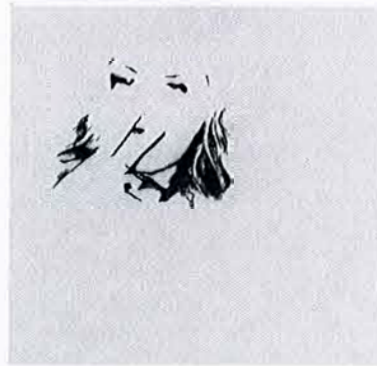


## NATASHA POMNIKOW

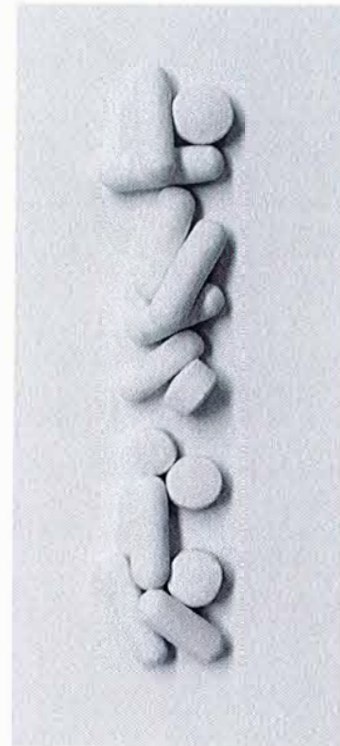
Video stills created from Tove Lo's Habits (Hippie Sabotage) as well as personal and Instagram photographs are sources for monochromatic oil paintings and a series of small graphite drawings. Exposing the shallow façade of young culture (the party scene with drug and alcohol abuse) becomes a focus.



1:35AM  
acrylic, canvas  
100cm x 100cm  
2016



Lit  
graphite, vellum  
28cm x 28cm  
2016



Untitled  
plaster  
dimensions variable  
2016



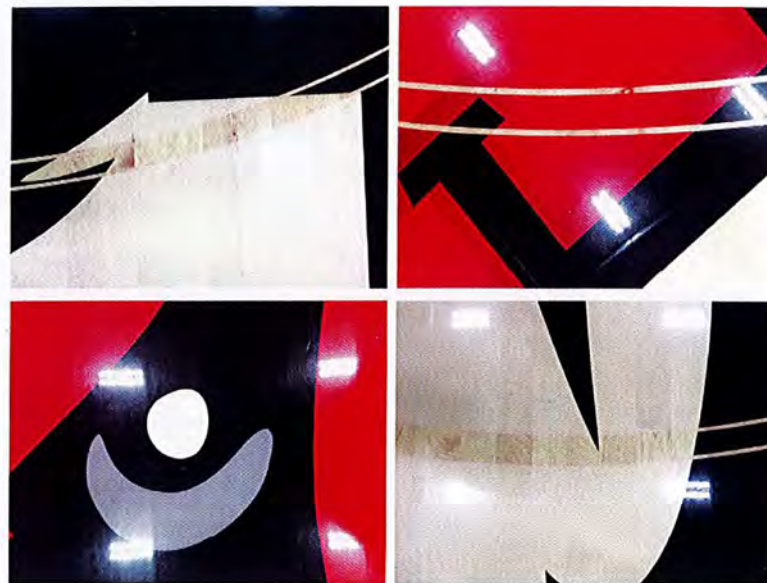
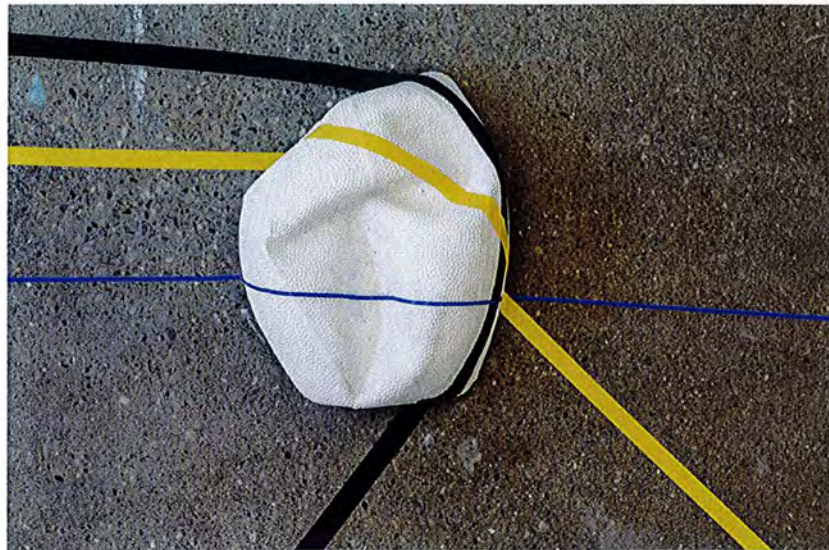


**VICTORIA  
RACINE**

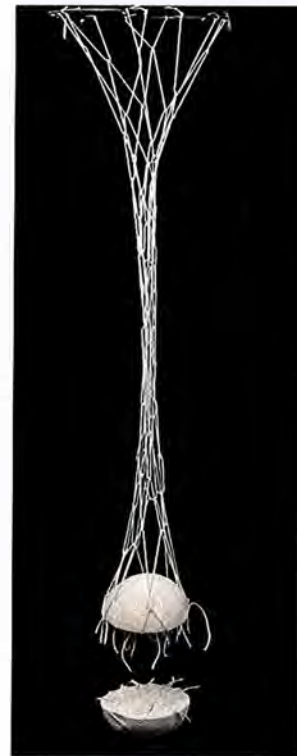
Sculptural installations and colour photographs inspired by a personal relationship with the sport of basketball, are based on the abstract designs and bold colours of boundary lines on basketball courts. Cast plaster versions of physically altered basketballs (punctured and deflated) are suspended in nets or mounted within wall or floor installations.



Untitled  
plaster, tape  
dimensions variable  
2016



Wing, E, Center Court & Beak  
digital print  
41cm x 51cm (each photo)  
2016



Untitled  
string, steel, plaster  
dimensions variable  
2016





**KALYN  
RAE**

Slides inherited from great grandparents become the source of a shifting series of layered photographic and silkscreen images. Intimate moments with family members are translated using a CMYK colour separation process. Purposeful miss-registration of veiled colours allows the creation of unpredictable images which speak to the instability of memory.



*I Seem to Have Misplaced Myself*  
ink, stonehenge, mylar  
48cm x 58cm  
2016



*A House is Not a Home // Where's Mum?*  
ink, Stonehenge  
49cm x 58cm (each print)  
2016







**SYDNEY  
RAE**

Steel objects that appear in cinematic culture are transformed into non-functional forms using the lost foam metal casting technique with aluminum. The redundant objects' new purpose is simply to be visually pleasing. Traces from the original structure (risers) are left visible to allude to the process.



HA  
aluminum  
16cm x 34cm x 3cm  
2016



The Aluminum Totem  
aluminum, silicone, pine  
119cm x 105cm x 28cm  
2016



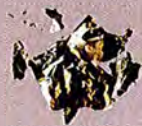
ET  
aluminum, pine, wood stain  
39cm x 5cm x 4cm  
2016





## SAMANTHA SEIDEL

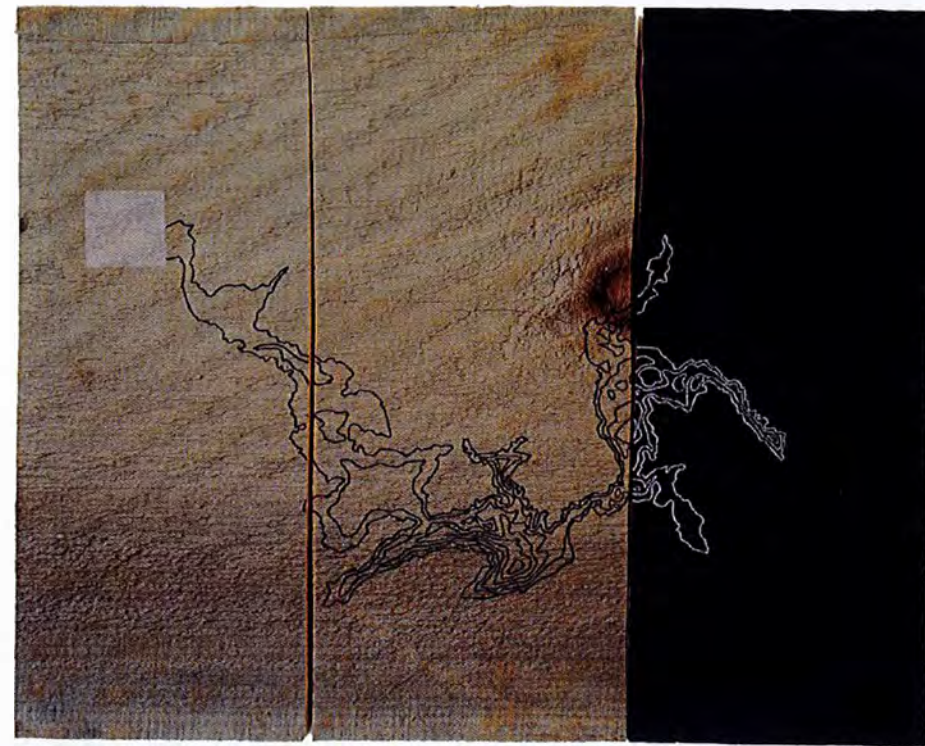
Inspired by both family history and the minutia of the natural world, delicate works on paper and found wood panels explore abstract organic shapes in response to the surfaces worked on. Precise ink lines and daubs of gold leaf map out intricate topographical forms while small geometric shapes rupture the implied space.



Somewhere  
ink, wood  
30cm x 38cm  
2016



Bapiste Lake  
ink, wood  
30cm x 38cm  
2016





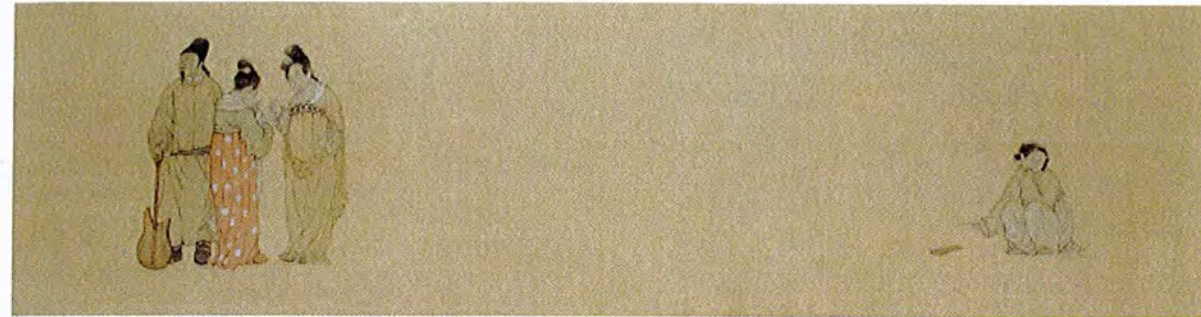


**SHIYI  
SHEN**

These subdued watercolour paintings blend the quiet elegance of ancient Chinese scroll painting with a contemporary western culture. Subtle changes to tiny details in the traditional stylized figures and almost imperceptible additions of objects from contemporary everyday life provide quiet interventions that question cultural identities.



Sales (detail)  
watercolour, paper  
18cm x 66cm  
2016



Sales  
watercolour, paper  
18cm x 66cm  
2016





## JESSICA WARINGER

Multiple series of black and white and/or colour digital photography explore the documentation of individuals' insecurities including the artist's. Emphasis on particular body parts, or gestures, that may cause discomfort for the subject or viewer are at the heart of this social investigation.



Are You Comfortable (detail)  
digital prints  
88cm x 102cm  
2016



Umbilical (detail)  
digital print, tissue paper  
41cm x 51cm  
2016



Umbilical (detail)  
digital print  
41cm x 51cm  
2016

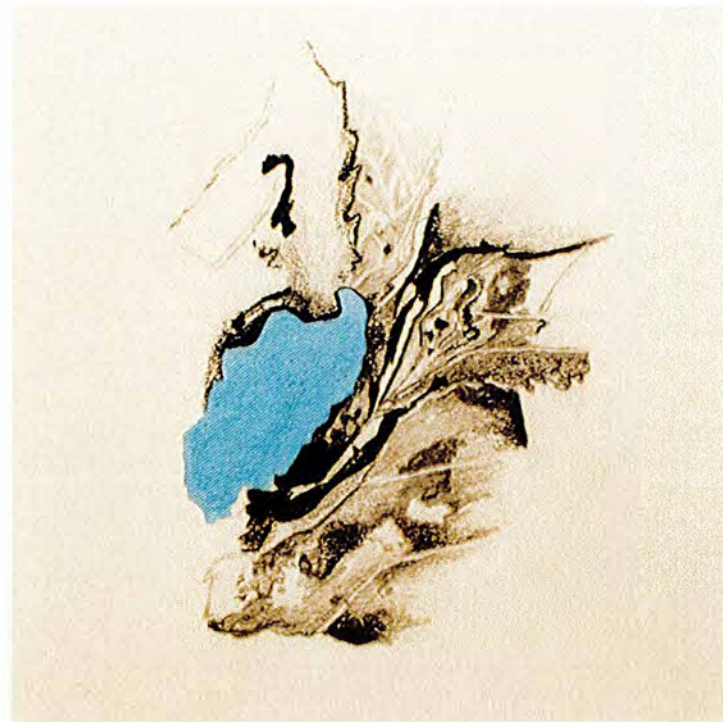
Size Doesn't Matter (detail)  
digital print  
41cm x 51cm  
2015





**BROOKE  
WILSON**

Long walks through rural and urban environments are a starting point for both small and large-scale drawings in acrylic and graphite. The juxtaposition of small meticulously recorded images of insignificant detritus brings value to this often overlooked subject and reveals the underbelly of our physical communities.



To Walk Without Intentions and to See Only To See #5  
graphite, acrylics, paper  
16cm x 12cm  
2016



Untitled  
graphite, acrylics, Stonehenge  
88cm x 78cm  
2016



Untitled  
graphite, acrylics, Stonehenge  
88cm x 78cm  
2016



## **FINE ART FACULTY & STAFF 2013 - 2016**

MARLA BOTTERILL  
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JEN HAMILTON  
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GERARD PAS  
DIANA POULSEN  
BENJAMIN ROBINSON  
GARY SPEARIN  
ANNA WIESELGREN

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BARBARA BALFOUR  
PATRICIA DEADMAN  
KATHERINE KNIGHT  
MARLA HLADY  
ZEKE MOORES  
ED PIEN  
DIANA THORNEYCROFT  
ROSEMARY SLOOT  
ELIZABETH WINNELL

## **CONTACTS**

Dylan Anderson  
Cameron Auld  
Hope Bailey  
Sean Bateson  
Ashley Brasier  
Vanessa Dent  
Christine Finch  
George George  
Victoria Holcombe  
Tristan McDonald  
Amanda Melo  
Kaitlyn Morse  
Natasha Pomnikow  
Victoria Racine  
Kalyn Rae  
Sydney Rae  
Samantha Seidel  
Shiyi Shen  
Jessica Waringer  
Brooke Wilson

## SATELLITE PROJECT SPACE

### **Transform C**

January 13 - 16  
Victoria Holcombe & Tristan  
McDonald

### **Anxious Anatomies**

January 20 - 23  
Dylan Anderson, Vanessa Dent  
& Jessica Waringer

### **Unwild**

January 27 - 30  
Cameron Auld & Kaitlyn Morse

### **Ambiguous Shroud**

March 23 - 26  
Sean Bateson, Ashley Brasier,  
Greg George & Natasha  
Pomnikow

### **Inorganic**

March 30 - April 2  
Christine Finch, Victoria Racine, Samantha  
Seidel & Dan Sutherland

### **5th**

April 6 - 9  
Will Strevel

### **Surroundings**

April 13 - 16  
Amanda Melo & Shiyi Shen

### **Without Purpose**

April 20 - 23  
Kalyn Rae, Sydney Rae & Brooke Wilson

### **Convolutd Road Home**

April 27 - 30  
Hope Bailey

## SPECIAL THANKS TO:

### CATALOGUE COMMITTEE

Victoria Holcombe  
Kalyn Rae

### PHOTOGRAPHY

Kalyn Rae  
Sydney Rae  
Jessica Waringer

### EDITOR

Brooke Wilson

### FUNDRAISING

Dylan Anderson

### COVERS

Vanessa Dent  
Amanda Melo



## THIRD YEAR FINE ART AWARDS

Siskind Award:

Shiyi Shen

Trish Janik Award:

Cameron Auld

Bijan Award:

TBA

# SATELLITE

the ARTS PROJECT



FANSHAWE



